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824 [322] [285] [531] their houses. Dishes, benches, cooking-boxes, cradles, totem-poles, canoes, all were carved from this wood. The bark was woven into baskets, and when dyed formed the most common ceremonial decoration.

132 Even within the forty miles of the river valley formerly occupied by the Bella Coola there are considerable variations in climate. At the mouth of the river the typical Pacific coast type is found, without great extremes of temperature and with much rain, especially in winter time. During winter, the moisture is precipitated as snow a few hundred feet above the valley, and the limit of the snow can be watched on the mountain slopes, rising or falling a few feet from day to day. Farther up the valley, the winters are colder and in many cases snow lies for weeks on the ground, and in the upper part of the Bella Coola area the winters are severe, although much more moderate than on the upper regions immediately to the east.

173 [176] What has been the history of the inhabitants of this land? They believe that long, long ago, *Alqaułtăm*, the supreme god, caused their first ancestors to be created in his house, *Nasmăt-a*, in the land above, and sent them down to populate the Bella Coola valley. These first people came in groups of two or three, brothers and sisters, or occasionally man and wife, each group descending, in many cases in animal form, to a certain mountain and then making their home at its foot. They brought with them animals and fish, tools and houses, also the knowledge of ceremonial dances. In fact, they differed from the Bella Coola of the recent past only in having greater supernatural power. These first people increased with extraordinary rapidity, until each group grew into a village, bound together by a knowledge of their first ancestor. In 173 361 course of time the occupants of certain villages combined, as some increased more rapidly than others, but on the whole each settlement maintained its character of being the descendants of one group of the first settlers of this world.

[175] This mythological belief is a fair picture of Bella Coola life as it was when the first white man visited the valley. Mac-

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who has had a call during the season. Nothing further need be said concerning the ritual of *qoθm* which follows the pattern already described.

During the following day a screen of yellow cedar mats is raised in one of the corners behind the fire; it must be large enough to conceal those who are to wear the numerous masks and give them space to fit them on in comfort. The *kukusiut* begin to gather late in the afternoon and the usual long discussion takes place as the carpenters decide who shall wear which mask, while the marshals move to and fro. There is no stage-manager to settle disputes, but ultimately order evolves from chaos, and when dusk has fallen the heralds are dispatched to invite any *kukusiut* who have not appeared. When all is in readiness, a shout is raised for the eager uninitiated, who come crowding in to sit near the door. *Ano'likwelsaix* moves to and fro, in and out of the enclosure, talking all the time, and telling the uninitiated that presently they will see very powerful supernatural beings. The following account is of the masked figures used when *Qaxelān i* last performed the dance; it must again be emphasized that their actual choice depends on the wishes of the dancer and his family, and that the order in which they appear is immaterial. His performance was probably the typical *nukusam* of a Mystery dancer.

The first to appear are *Swuslaxwai* and the three hiding-places of X's power. Since they are always uncommon, it follows that no fixed designs are possible, and the carpenters rely upon their own inventive abilities to paint and carve human-like beings. *Ano'likwelsaix* gives eloquent explanations as the three stalk around the fire and disappear from sight. It would have been equally proper if they had appeared singly.

Next comes *Sānelxumulelx Alquntām*, wearing a small mask, barely covering his face; above it, in his hair, is dyed cedar-bark puffed out to resemble a wig. He carries a stick with a band of the same material around the middle, and a tuft at either end concealing a nail with sharp, projecting point. Around the fire he dances frantically, leaping into the

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lute, a tool consisting of a slightly bent stick with sharpened point, into the cut, and runs it upwards to make a vertical incision as high as she can reach. Going around to the other side of the tree, the woman makes another cutting of the same kind. Finally, she inserts her fingers at the bottom and pulls gently outwards, so that the bark is drawn off in a long streamer which tapers to a point at the top. The other half section of the tree is similarly stripped; this treatment frequently kills saplings which can then be used for fire-wood. Although small trees are preferred, a woman sometimes collects her bark from a large one by means of many vertical incisions.

The bark is taken home without further preparation. The woman carefully peels off and throws away the rough outer bark, leaving the smooth inner covering, *łuqal*, which alone is valuable. If the weather is fine, this is dried in the sun for two or three days; otherwise, it is placed over a fire within the house. When all moisture has been removed, it is rolled up and kept for future use. The bark can be used for making baskets with no further treatment except splitting into bands of the proper width.

When pounded bark, such as is widely used for ceremonial purposes, is required, the woman prepares the necessary tools. Two small sticks, each about six inches in length and one-half inch in diameter, are used as tweezers, *kipla*, though the bark can, if necessary, be held in the hand. Two beating sticks are required, each about two feet in length, six inches wide, and half an inch thick; one edge of each is rounded off, though not sharpened to a cutting surface. When all is ready, the woman crouches on the floor, with the lower beater, *łqaną*, held stationary before her on a box or other raised rest, and lays an end of the bark over the rounded edge. Taking the other, the upper beater, *spikta*, in her right hand, she strikes downwards so that its edge slides down the side of the stationary stick, bruising the fragment of bark. With her left hand she pushes the piece slightly further over the edge, and again the upper beater falls. This is repeated time after time until the whole length is pulverized and softened. It is tiring work, but a woman accomplishes more in an hour than seems possible as her muscles become accustomed to the shearing motion. The bark becomes broken and frayed but its tensile strength is sufficient to prevent it from falling apart. Then the woman brushes it with shavings to remove loose fragments and the work is done. This type of pounded cedar-bark is called *ikw'*.

Ikw' is usually dyed red before being used for ceremonial purposes and is then termed *mak'*. In winter the dye is made from alder-bark with pieces of the wood attached, but in summer only scrapings from the inner bark are used. Water is placed in a vessel, urine added, pieces of alder

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287 thrown in, and hot stones lifted in to heat the mixture. Even at the present time dye is never made on a stove, as it is thought that the 386 gradual heating by means of stones is essential. As it becomes warm, the woman thoroughly stirs the ingredients with her hands, then, when it boils, some of the bark is lifted out and more added. This process is continued until the brew is deep red in colour. It is allowed to stand for a few minutes before the pounded cedar-bark is placed in it. The operator gently works it around until it is saturated, then lifts it out and hangs it up to dry. Several pieces of bark can be dyed in one solution, though it is necessary to add more alder-bark and more stones to maintain the proper strength and heat.

[285] [177] Although red cedar-bark is the kind most commonly used, the Bella Coola sometimes use the yellow cedar for mats and blankets, an art learnt from the Bella Bella.

THE MANUFACTURE OF PAINT

386 Paint, such as was used both for decorating the body and for portraying designs on wood, was obtained from a kind of rock found near [302] the head of a creek entering the Bella Coola from the south near *Sunxl*. [532] Fragments of the red stone were broken off, thrown into a vessel con- [317] taining water, and brought to a boil by the insertion of hot stones. Under the action of heat the rock became soft so that the manufacturer was able to pulverize it and run off the semi-liquid mixture into a small box. He would then chew cedar-bark and salmon roe, and spit into the paint, thoroughly mixing his saliva with it. When dry, the mixture was ready for use, and could be kept indefinitely.

[532] [177] Anyone could paint who had the artistic skill, and it was chiefly artists who used to make this kind of paint. Since the introduction of the white man's brilliant colours, there has been no demand for the duller native shade, and the making of paint has been discontinued.

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sḥxɣalikw': Goods collected by the relatives of a man when working on his commission as carpenter or other artisan in preparation for a potlatch.
Stā·tsxom: A short-legged person who tries to cross a river; name of a string figure.
ṣtcaq''': That part of a house on either side of the central fire.
Stcitoma: 1—Sleep, a supernatural being. [513]
2—Sleep, intangible *kusiut* prerogative.
stciusnam: Presents given to the one who leads a bride to her husband during a wedding. [585]
Ṣtcqwastlustkwi, "Dark-Shade": A supernatural being. [431]
stc·ptl: Shadow.
stctqwmas: Hammer, *archaic*. [412]
stekso: Brother-in-law or sister-in-law. [601]
sti·ātmalxs: Shaman's stick with power of life at one end and death at the other.
stilwa: Bloody grease that rises to the surface of the water when a seal is cooked.
stiṗ: That on which a chief sits, that is, his ceremonial prestige gained by the distribution of much wealth. [283]
shikx: 1—Caribou hide. [825]
2—Thong made of caribou hide.
shxom: Chequer-work cedar-bark matting. [285]
silāxkt: Caribou.
sihms: Love charm consisting of hair of the one desired mixed with other ingredients. [832]
Sihmsila: Supernatural being who causes nightmares. [828]
sihmstā or *sihmstānālos*: Mortals, in contradistinction to supernatural beings.
sihmstaliksta: Body.
sihmstānalosām: Assumption of human characteristics by mankind in the beginning of time.
Stlxwaxwakniman·a: Professional name of a female berry-picker.
Stlxwaxwakanam: Professional female berry-picker. [825]
siska: Mountain goat grease. [824]
siskalaya: Castor.
Siskiut, "What Has Been Divided": Village in the lower Bella Coola valley.
Slskls: Son of the first settlers at Green Bay in the beginning of time.
sismas: Octopus. [825]
Sisoakskes: One of Raven's female Crow relatives.
sisqwasma: Red rock paint. [386]
sisla: Singer's baton.
ṣlsulk: Text.
slila·yaxs: Part of a river where there are rapids and projecting stones. [823]
stuin: 1—Memorial-post, decorated with crest, erected near grave. [211]
2—Plain posts erected near grave to indicate major ceremonies performed by the deceased.
Stuxx: 1—Village in the upper Bella Coola valley. [764]
2—Famous hunter mentioned in an ancient story. [262]
stutxm: Dried dog salmon soaked in water.
stutxsaiks: Masked representation of a dead person in crest form.
Sṭ', "Rainwater-Dripping-through-the-Roof": A supernatural being.
sukwtlt: Black raspberry. [824]
sulstw: Ocean.